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LOUIS ARMSTRONG AND VICTORIA SPIVEY

Photo by Jack Bradley



RECORD RESEARCH

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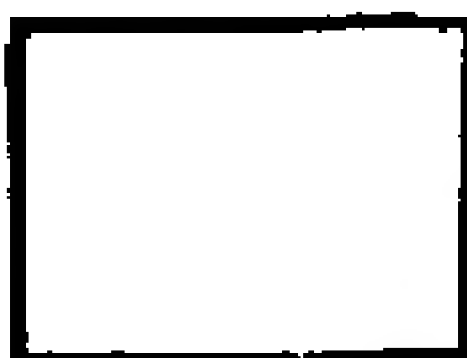
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THE LOUIS ARMSTRONG THAT I KNOW

by Victoria Spivey



He took off on 'Some Of These Days'
Man! he was blowing!

In 1929 I met the great Satchmo, 'Pops' Louis Armstrong in New York City. He was recording exclusively for Okeh Record Company at 11 Union Square right there on 14th Street. I had been back a short while following the filming of King Vidor's 'Hallelujah' when Tommy Rockwell, then an executive with the Okeh people, arranged a recording date with Louis, his band and myself. I was an exclusive Okeh record artist, too.

That was a wonderful day for me. Anybody would feel wonderful if they had the great Pops behind them. We cut 'Funny Feathers' and 'How Do They Do It That Way'. These 2 tunes were written by my husband, Reuben Floyd, a great trumpeter in his own right, who gave them to me for a wedding present. Pops and his boys did a great job.

A few weeks after the recording date I was on my way to see Luis Russell at the Nest Club in Harlem when I heard somebody calling, "Hey, Hey, Baby, wait a minute." Whoever it was came walking fast with his trumpet case in his hand. I recognized the caller to be none other than the great Louis Armstrong. I couldn't believe my eyes that a man that was as big as he was would ever take time to talk with me. I remember him saying, "How you doin' baby. That was a great number we did." Louis was always the encouraging type. I was so happy to hear him say it. I was a shy Texas girl, sorta' countryfied. Before I knew, Louie and myself were entering the Nest Club together, where Luis Russell was rehearsing. Russell had been trying to get me in the show at the Nest.

While I was with Okeh records they would allow me to go anywhere through their studios and to attend recording sessions.

I was privileged to go through many of their records and take any of them I wanted. This permission was given to me so I could study other blues singers ideas that I may be able to write more blues for myself.

One day, Tommy Rockwell told me that the great Louie was recording tomorrow and he wanted me to be there. So I was there and man! did my eyes pop out when Pops started recording. I never saw anything like it. He took off on 'Some Of These Days'. Man! he was blowing! He was at the last 6 bars and he and the band were really laying it down. I saw or heard no mistakes when all of a sudden Louie took his trumpet from his mouth and never said a word. He just walked over to a window, put his leg on the

radiator and looked out over the city. I just looked at all the boys, as good as to say, "What's wrong with that guy."

Apparently Pops did hear something that he didn't like. Well, everybody was quiet including the recording engineers. Finally, Pops walked back to the recording mike. He and the band took off again on 'Some of These Days' and when he finished little me took a deep breath. You never heard nothing like it. I still think that it was one of the finest recordings that he has ever made.

Well as the years passed on, whenever I was in the same city where Louis was playing, I would get a bunch together and go to his dances. I was a red hot Louis Armstrong fan.

In 1937 I became the personal manager and later the wife of a most wonderful rhythm dancer, Billy Adams, who stopped the shows wherever he went. I had heard that Louis Armstrong and his show were rehearsing at the Apollo theatre rehearsal hall on 125th Street in New York City. I grabbed Billy and off we went to try to get Billy in the show. I think it was the first time that I met Louie's long-time manager, Joe Glaser. I knew that Pops must have put in a good word for little Billy, not only because of me, but Billy was such a mugger that Pops must have taken a liking for the little fellow at once. Well, the next thing I know Billy and the Armstrong show were in Boston. One day there when Billy's turn came up for him to dance, he began to mug so with Pops, that Pops unwarily said, "Why don't you go on and dance, you cabbage head S.O.B." Well, Pops was laughing so hard that he forgot he was right on top of the mike. Man! that Theatre became a riot. People were lying in the aisles. Some were crying because they had laughed so hard. That was quite a turn for Billy. The Armstrong show hit the Big Apple's New York Paramount Theatre when the picture *Swing High, Swing Low* was on the screen. Besides Billy Adams, Armstrong's spectacular show had Bobbie Causton, Dorothy Mayes and Helen Morrison, Elma Turner, Sonny Woods, Timmie Rogers, George McClennon, etc. and everyone a star in their own right. What a show!! Next thing I knew Billy, me, and the Armstrong show were on our way to Chicago to the Chicago theatre. All this time he was a kind and loving person. Always treated his acts like they were as important as he was, and he was including me and I wasn't even in the show. A few months later on Pops played the New Grand Terrace in Chicago when Billy Adams was in the Terrace's show.

(continued on page 19)



The Armstrong show hit the Big Apple's New York Paramount

Ed Kirkeby's (EDISON) PART II

California Ramblers

by Woody Backensto and Perry Armagnac

REGARDING CREDITS: IN THE LAST ISSUE WE INADVERTENTLY OMITTED THE NAME OF RAY WILE. WITHOUT RAY IT WOULD HAVE BEEN HIGH IMPOSSIBLE TO PRESENT THE STATISTICAL ORDER OF THIS COMPLEX DISCOGRAPHY. AS FAR AS THE EDITORS' OPINION MR. WILE IS THE LEADING EDISON DISCOGRAPHER AND RECORD STATISTICIAN IN THE WORLD TODAY.

REGARDING THE SAMPLER RECORDS APPEARING IN PART I OF THIS DISCOGRAPHY. BOTH MR. GEORGE A. BLACKER OF CHESHIRE CONN. AND MR. BLAINE W. YOUNG OF MINOT NORTH DAKOTA HAVE VERIFIED THAT THE QUESTIONED EDISON SAMPLE RECORDS CONTAINED BRIEF EXCERPTS AND NOT ENTIRE RENDITIONS. BOTH RESEARCHERS OWN EXAMPLES OF THESE RARITIES. MR. YOUNG ACTUALLY OWNS ONE OF THE ITEMS WE LIST IN THE DISCOGRAPHY. HE COMMENTS,

"IN YOUR LATEST PART I OF CALIFORNIA RAMBLERS DISCOGRAPHY YOU HAVE LISTED WITH DITTO MARKS, ARTHUR FIELDS VOCAL ON THE SAMPLE RECORD AS THIS IS MERELY AN EXCERPT OF 'LOOKING AT THE WORLD THROUGH ROSE COLORED GLASSES', IT MAY BE THAT THE RECORDED EXCERPT WAS TAKEN FROM ONE OF THOSE TAKES THAT HAD FIELD'S VOCAL ON IT, BUT THE EXCERPT CUTS OUT BEFORE HALL COMES ON WITH THE VOCAL. THE MASTER NUMBER ON THIS PARTICULAR SIDE (ETCHED WHERE THE INRUN GROOVES WOULD BE) IS 10113-A-1-5. ALL TUNES ARE ANNOUNCED, WHO PLAYS THEM, AND WHAT RECORD NUMBER THEY ARE ON, BEFORE EACH EXCERPT IS PLAYED."

(Editors' note: Great! Thank you Mr. Blacker and Mr. Young. You out-scooped the Edison files.)

All Edison (Ed) sides were issued under the name of the GOLDEN GATE ORCHESTRA unless otherwise stated. All known "takes" issued are listed after the master number. All sides recorded in New York City.

January 25, 1928 - JACK KAUFMAN (vo) & THE 7 BLUE BABIES

Ed Kirkeby (leader); Milton "Mickey" Bloom (tp); Tommy Dorsey (tb); Pete Pumiglio (cl); Spencer Clark (b sax); Chauncey Gray (p); Tom Fellini (bjo); Herb Weil (dm).

18189-A, B, C	Ed 52209	•There Ought To Be a Law Against That
18190-1A, B, C	"	The Grass Grows Greener ('Way Down Home)

•DUBBED ON TO CYLINDER 5486, MASTER & TAKE UNKNOWN

January 27, 1928

Ed Kirkeby (leader); Mickey Bloom, Tony Russo (tp); Tommy Dorsey (tb); Pete Pumiglio, Sam Ruby, Harold Marcus (reeds); Spencer Clark (b sax); Joe LaFaro (vi); Tom Fellini (g); Chauncey Gray (p); Herb Weil (dm).

18198-A, B, C	Ed 52206	I Ain't Got Nobody
" C	Para RS 201	" " "
"	LoE AL 3545	" " "
"	Riv RLP 1051	" " "
"	Riv RLP 12-834	" " "
18199-A, B, C	Ed 52206	Third Rail
" C	Para RS 201	" " "
"	LoE AL 3545	" " "
"	Riv RLP 1051	" " "
"	Riv RLP 12-834	" " "

February 28, 1928 - JACK KAUFMAN (vo) & THE 7 BLUE BABIES

Ed Kirkeby (leader); Cliff Wetterau (tp); Reg Harrington (tb); Pete Pumiglio (reeds); Spencer Clark (b sax); Chauncey Gray (p); Tom Fellini (g); Herb Weil (dm).

18263 A, B, C	Ed 52298	Tinker Tailor, Soldier, Sailor
18264 A, B, C	rejected	He Ain't Never Been To College

February 29, 1928 - THE McALPINEERS

Ed Kirkeby (leader); Fred Van Eps, Jr., Tony Russo, Cliff Wetterau (tp); Reg Harrington (tb); Pete Pumiglio, Sam Ruby, Harold Marcus (reeds); Spencer Clark (b sax); Joe LaFaro (vi); Tom Fellini (g); Chauncey Gray (p); Herb Weil (dm).

18267 A, B, C	Ed 52237	One More Night
18268 A, B, C	Ed 52239	Persian Rug

March 31, 1928 - THE McALPINEERS

Same personnel without Tony Russo (tp).

18354-A, B, C	Ed 52266	Rhapsody in Rhythm
18355-A, B, C	"	Red Hot

April 26, 1928 - JACK KAUFMAN (vo) & THE 7 BLUE BABIES

Ed Kirkeby (leader); Fred Van Eps, Jr. (tp); George Troup (tb); Pete Pumiglio (reeds); Spencer Clark (b sax); Chauncey Gray (p); Tom Fellini (g); Herb Weil (dm)

18448 A, B, C	Ed 52298	What's The Color of a 'Yellow' Horse?
18449 A, B, C	rejected	*Waltin' For Katy

• No vocal, listed as THE 7 BLUE BABIES

May 22, 1928 - JACK KAUFMAN (vo) & THE 7 BLUE BABIES

Ed Kirkeby (leader); Fred Van Eps, Jr. (tp); Reg Harrington (tb); Pete Pumiglio (reeds); Spencer Clark (b sax); Chauncey Gray (p); Tom Fellini (g); Chick Condon (dm).

18523 A, B, C	Ed 52323	Since She Learned To Ride a Horse
18524 A, B, C	"	Mamma's Grown Young - Papa's Grown Old
18473	Ed 5553	" " " " " "

"RULE OF THUMB" FOR ALL FOLLOWING NEEDLE-CUT ISSUES

Using the example below:

The needle-cut recording was NOT dubbed from the vertical master

No company file evidence has yet been found showing how the process was effected. It is our opinion that a synchronized dual cutting stylus was employed to concurrently record the masters for the vertical at 80 rpm and the needle-cut at 78 rpm, however the proverbial 'monkey wrench' has been thrown in regarding the 'takes'. Take 'B' (vertical master) and Take 'B' (needle-cut master) may be different.

July 21, 1928 - JACK KAUFMAN (vo) & THE 7 BLUE BABIES.

Ed Kirkeby (leader) - no other personnel information.

18624-A, B, C	Ed 52364	That's My Weakness Now
(N-335-A)	Ed rejected	" " " " " "
18625-A, B, C	Ed 52364	Butternut
(N-336-A)	Ed rejected	" " " " " "

ON EDISON CYLINDER 5590, MASTER 16513, 'TAKE' UNKNOWN

July 24, 1928 CALIFORNIA RAMBLERS

Ed Kirkeby (leader); Fred Van Eps, Jr., Morris "Moe" Selzer (tp); Reg Harrington (tb); Pete Pumiglio, Sam Ruby, Harold Marcus (reeds); Chauncey Gray (p); Tom Fellini (g); Jimmy (?) Mullen (tuba); Chick Condon (dm).

18629 A, B, C	Ed rejected	Cause I Feel Low Down - Kirkeby (vo)
(N-340-A-B)	Ed rejected	" " " " " "
18630-A, B, C	Ed 52366	Dream House - Kirkeby (vo)
(N-341-A-B)	Ed rejected	" " " " " "

'DREAM HOUSE' on EDISON CYLINDER 5601, MASTER NO. 16514 'TAKE' UNKNOWN

July 25, 1928 - THE McALPINEERS

Same personnel plus Joe LaFaro (vi).

18636-A, B, C	Ed 52371	*I'm On The Crest of a Wave
(N-346-A)	Ed rejected	" " " " " "
18637-A, B, C	Ed 52371	#Out of The Dawn - VR
(N-347-A-B)	Ed rejected	" " " " " "

*EDISON CYLINDER 5607, MASTER 16525, 'TAKE' UNKNOWN; #ED5592, 16510, TAKE UNKNOWN

August 29, 1928 CALIFORNIA RAMBLERS

Ed Kirkeby (leader); Fred Van Eps, Jr., Moe Selzer (tp); Reg Harrington (tb); Pete Pumiglio, Sam Ruby, Herb (?) Dwyer (reeds); Joe LaFaro (vi); Chauncey Gray (p); Tom Fellini (g); Jack Hansen (tuba); Chick Condon (dm).

18688 A, B, C	Ed 52390	Vaniteaser - Kirkeby (vo)
(N-396-A-B)	Ed rejected	" " " " " "
18689 A, B, C	Ed 52390	All of the time - Kirkeby (vo)
(N-397-A-B)	Ed rejected	" " " " " "

August 30, 1928 - Same personnel - THE McALPINEERS

VR probably Kirkeby

18692A, B, C	Ed 52385	*Memories of France - waltz - VR
(N-400-A-B)	Ed rejected	" " " " " "
18693 A, B, C	Ed 52385	#Jeannine-I Dream of Lilac Time-waltz-VR
(N-401-B)	Ed rejected	" " " " " "
18694 A, B, C	Ed 52399	Cause I Feel Low Down-VR-(GOLDEN GATE ORCH)
" B	LoE AL 3562	" " " " " CALIFORNIA RAMBLERS
"	Riv RLP 12-834	" " " " " "

*EDISON CYLINDER 5632, MASTER 16543, 'TAKE' UNKNOWN; #ED5606, 16524, TAKE UNKNOWN

September 14, 1928 - JACK KAUFMAN (vo) & THE 7 BLUE BABIES

Ed Kirkeby (leader); Fred Van Eps, Jr. (tp); Reg Harrington (tb); Pete Pumiglio (reeds); Tom Fellini (g); Chauncey Gray (p); Chick Condon (dm).

18725 A, B, C	Ed 52405	It Goes Like This
(N-430-A-B)	Ed rejected	" " " " " "
18726 A, B, C	Ed 52405	Nagasaki
(N-431-A-B)	Ed rejected	" " " " " "

'IT GOES LIKE THIS', EDISON CYLINDER 5631, MASTER 16549, 'TAKE' UNKNOWN

September 19, 1928 - CALIFORNIA RAMBLERS.

Ed Kirkeby (leader); Fred Van Eps, Jr., Moe Selzer (tp); Reg Harrington (tb); Pete Pumiglio, Sam Ruby, Harold Marcus (reeds); Joe LaFaro (vi); Chauncey Gray (p); Tom Fellini (bjo); Jimmy (?) Mullen tuba; Chick Condon (dm).

18739-A, B, C	Ed 52411	High Up on a Hill Top - Kirkeby (vo)
(N-444-A-B)	Ed rejected	" " " " " "
18740 A, B, C.	rejected	To Know You Is To Love You-Kirkeby (vo)
(N-445-A-B)	Ed rejected	" " " " " "

john mc andrew

STAR

STUDD

SHELLAC



HELEN MORGAN ON RECORDS

Although her name has become legend, her span on records was comparatively brief -- less than a decade, and her total output was about thirty sides.

To those who hear her today for the first time, the voice generally proves a disappointment; the expected pathos is there, but despite a good range, the tone is thin and some might say sometimes shallow. Nevertheless, the appeal is definitely there, and you do understand, after a few samplings, something of the intangible quality that gave Helen Morgan the brief fame she had.

Her first sides are almost an unknown quantity, a few she made apparently before the advent of SHOW BOAT, for British Brunswick. These are: JUST LIKE A BUTTERFLY/YOU REMIND ME OF A NAUGHTY SPRINGTIME CUCKOO (110), POSSIBLY/LAZY WEATHER (113) and NOTHING BUT/WANTING YOU (122). Of these, only the first is the type the singer became identified with, and its backing was the unlikeliest thing Helen ever committed to wax -- a comedy song by Leslie Sarony of "I Lift Up My Finger and Go Tweet, Tweet" fame. On it, and on POSSIBLY she is accompanied by LESLIE HUTCHINSON, who was on the verge of becoming one of England's most popular night club pianist-singers, and his records throughout the thirties and the early forties are almost legion. Incidentally, "Wanting You" is not the Romberg opus from "New Moon." Perhaps there were more Morgan BE., but if so they have escaped my notice.

In a matter of a few more months came SHOW BOAT and glory. Helen Morgan's Victor record of BILL/CAN'T HELP LOVIN' DAT MAN is in my opinion the best she ever was to make. The recording was extraordinarily advanced for its time and the accompaniment, probably by a NAT SHILKRET group, was superb. Her voice had a freshness, strength and warmth that almost none of her other sides reveal. Although it was a 10-in. record, BILL had both verses and both choruses included, all of which are essential to achieve the full meaning of the song which, when done today, is often dismissed with a single chorus and no verse, or at most, one verse and chorus, which is utterly inexcusable for a song of this stature. The same holds true of CAN'T HELP LOVIN' DAT MAN.

Unfortunately, the original cast recording was not yet a fact on records, except in a few isolated operatic cases, and her two hit songs from SHOW BOAT were all Victor put out by Helen Morgan at that time. Within the next few years there were two or three spasmodic singles such as MEAN TO ME/WHO CARES WHAT YOU HAVE BEEN, WHAT WOULDN'T I DO FOR THAT MAN, from the excellent film, APPLAUSE starring Helen, coupled with MORE THAN YOU KNOW, the wonderful VINCENT YOU MANS hit from GREAT DAY. This was in 1929, and later in the year Helen appeared in the Hammerstein-Kern SWEET ADELIN which was brimful of enchanting Kern melodies, only two, alas, of which Helen was permitted to record: WHY WAS I BORN/DON'T EVER LEAVE ME.

In 1930 came THREE'S A CROWD with the melodious Dietz-Schwartz SOMETHING TO REMEMBER YOU BY and Johnny Green's immortal BODY AND SOUL, both of which were ideal vehicles for the torch singer on Vi 22532.

In 1932 Brunswick did a daring and unprecedented thing in deciding to issue a 12-inch album of SHOW BOAT, which had just begun a successful Broadway revival, utilizing the two principal singers from the revival and bulwarked by other recording names. This milestone on records was, to the best of my knowledge, the first popular 'original cast' album although HELEN MORGAN was actually the only original cast member on it, PAUL ROBESON having taken over for the original JULES BLEDSOE. Anyhow, the superlative album consisted of four 12-inch records, eight sides consisting of OVERTURE/OL' MAN RIVER (PAUL ROBESON), BILL/CAN'T HELP LOVIN' DAT MAN (HELEN MORGAN), MAKE BELIEVE/YOU ARE LOVE (JAMES MELTON and COUNTESS OLGA ALBANI, and YOU ARE LOVE (JAMES MELTON)/FINALE. Unfortunately, this omitted some minor but equally rousing melodies from the magnificent Kern score, but it was a giant step in the right direction and more understandable for 1932 than it is now when just as many cuts are made, but now they not only omit minor songs but the verses and second choruses from the main themes, giving the whole a shabby, Readers Digest format.

Helen sings her two songs well, but in the five years between her original Victor recording and the Brunswick one, her voice had thinned out and taken on a slight harshness that made the results far less effective than the first record. An interesting factor about the BRUNSWICK versions of the Morgan vehicles is that there are piano interpolations from time to time by no less than the noted composer, LOUIS ALTER. The entire package was lovingly coordinated by VICTOR YOUNG and his expert Orchestra and chorus and the results far surpassed what might have been expected with the then inferior Brunswick recording.



HELEN MORGAN and her voice were by the mid-thirties both on the down-grade. She appeared in a few musicals and again essayed an occasional dramatic role. She continued on the BRUNSWICK label after a brief return to VICTOR to record two songs from the film she starred in, FRANKIE AND JOHNNY, doing the title song and one other that VICTOR YOUNG had written for her to sing, GIVE ME A HEART TO SING TO, a trifling little thing not to be compared to YOUNG'S better compositions.

The singer's final efforts on wax were for BRUNSWICK and included THE LITTLE THINGS YOU USED TO DO, I WAS TAKEN BY STORM, WHEN HE COMES HOME TO ME, SAND IN MY SHOES, I SEE TWO LOVERS, WINTER OVER NIGHT and two charming pieces from an unsuccessful but appealing film, Marie Galante, SONG OF A DREAMER and IT'S HOME, both by JAY GORNEY, of BROTHER, CAN YOU SPARE A DIME fame, who had also done Helen's song from "APPLAUSE" for her: WHAT WOULDN'T I DO FOR THAT MAN.

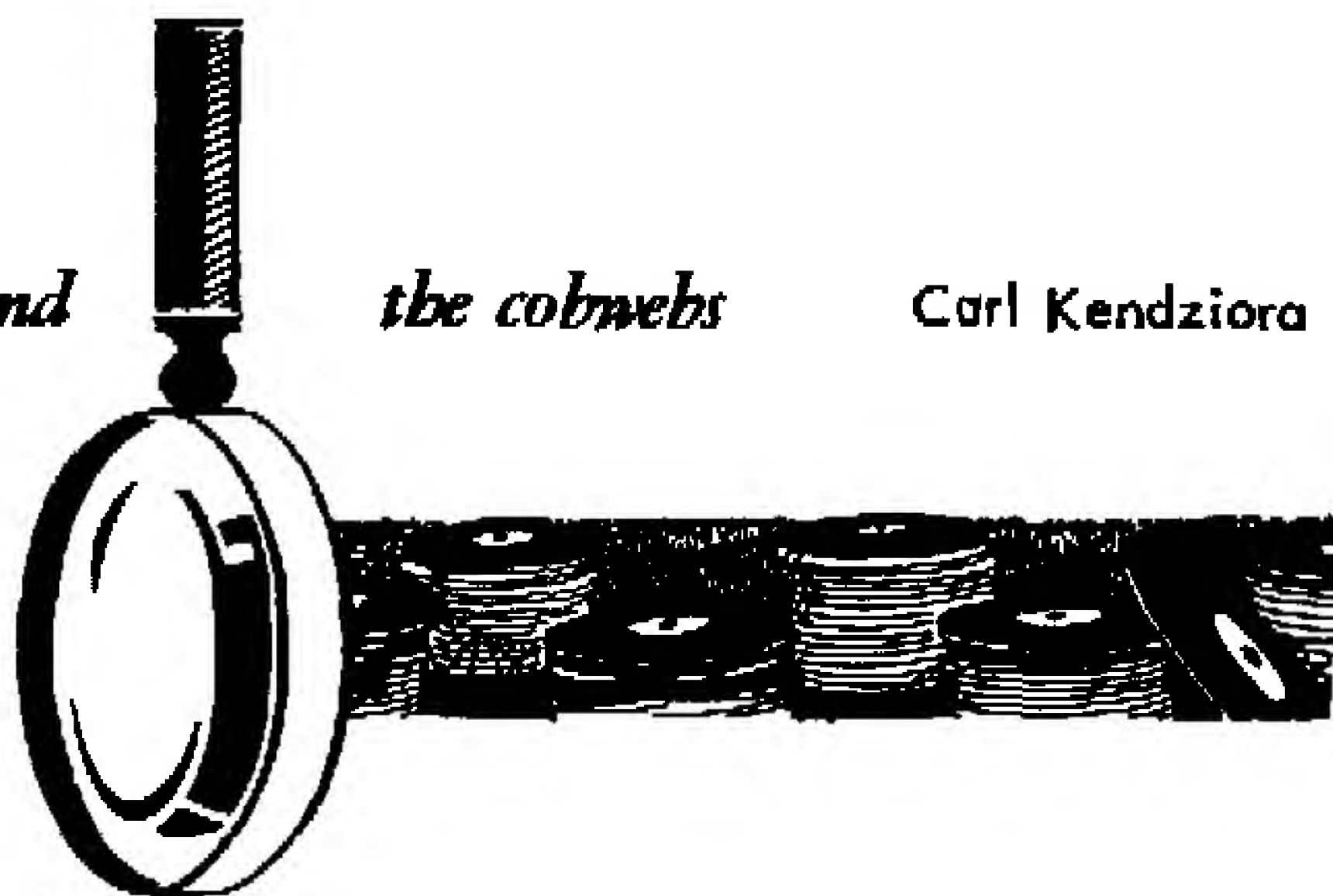
And that, sparsely enough, concludes the record career of a noteworthy artist whose best qualities more often than not were not captured on disc.

(continued on page 19)

behind

the cobwebs

Carl Kendziora



AJAX (cont.): We continue listing the Ajax catalog begun in issue 44. See issues 44 and 45 for listings for Aj 17001 thru 17032 and discussion of the label and its producer, the Compo Company.

- 17033 - Humoresque () (596-Montreal, 12/15/22) - Benjamin Scherzer, Violin, Acc. by Andre Courtemanche, Piano.
B Souvenir () (597-Montreal, 12/15/22)-Same. This coupling also on Apex 547)
- 17034 - Details unknown.
- 17035 - I Need Thee Every Hour () (481-Montreal, 10/5/22) - Ruthven McDonald, Acc. Brass Quartet. Rest For the Weary () (480-Montreal, 10/5/22) Same
- 17036 A Haunted House Blues (J. C. Johnson) (31567) - Helen Gross and The Choo Choo Jazzers.
B Eavesdropper's Blues (J. C. Johnson) (31565) - Same
- 17037 A Hard Luck Blues (Grice) (31564) - Helen Gross and The Choo Choo Jazzers.
B He's Never Gonna Throw Me Down (Brooks) (31565) Same. (Note: mx. 31564 on Pe 12146 & Pat 032067 as by Clementine Smith)
- 17038 A Snuggle Up a Bit (Napolean-Signorelli) sic (n-105038) - The Choo Choo Jazzers. (Actually Original Memphis Five from Pe 14224 & Pat 036043)
B That Teasin' Squeezin' Man of Mine (Signorelli - Napolean-Dowell) sic (n-105039) - Same. (Again, actually OM5 from Pe 14224 & Pat 036043)
- 17039 Details unknown.
- 17040 A I'm Every Man's Mama (Ricketts-Grainger) (31574)- Hazel Meyers and Her Sawin' Trio.
B You Better Build Love's Fire (Or Your Sweet Mama's Gone) (Brooks) (31575) - Hazel Meyers. (no acc. mentioned-Actually piano and banjo acc.)
- 17041 - Details unknown.
- 17042 - I Wanna Jazz Some More (Delaney) (31587) - Helen Gross and The Choo Choo Jazzers. Better Give Your Sweetie What She Needs (Creamer-Wooding) (31585) - Same.
- 17043 - Details unknown.
- 17044 A Melodious Melodies, Part 1 () (1148-Montreal, Fall 1923) - Smiling Billy Russell, Ukulele and Harmonica. (Also on Apex 633)
B Melodious Melodies, Part 2 () (1147-Montreal, Fall 1923) - Same. (Also on Apex 633)

- 17045 A Page Your Puppies (Simon-Berg) (1452-Montreal, June 6, 1924) - Millard Thomas & His Chicago Novelty Orch.
B Lazy Drag (-) (1460-Montreal, June 10, 1924)-Same.
- 17046 A Sorrowful Blues (Smith-Johns) (31611) - Helen Gross and The Choo Choo Jazzers.
B Rocking Chair Blues (Smith-Johns) (31609) - Same.
- 17047 - War Horse Mama (Miller) (31597) - Hazel Meyers and The Choo Choo Jazzers. Cold Weather Papa (Miller) (31599) - Same.
- 17048 A Hateful Blues (John Perry) (31602) - Hazel Meyers and The Choo Choo Jazzers.
B Frankie Blues (John Perry) (31603) - Same. (Note: "John Perry" is Perry Bradford)
- 17049 A What'll I Do (Berlin) (31613) - Helen Gross and The Choo Choo Jazzers.
B I Can't Get The One I Want (Rose-Ruby-Handman) (31607) - Rosa Henderson and The Choo Choo Jazzers.
- 17050 A Strange Man (Reed) (31590) - Helen Gross and The Choo Choo Jazzers.
B Foolish Woman's Blues (Miller) (31588) - Same. (Note: mx. 31590 on Pe 12146 & Pat 032067 as by Clementine Smith)
- 17051 A Ghost Walkin' Blues (Spencer Williams) (31594) - Helen Gross and The Choo Choo Jazzers.
B My Man Ain't Yo' Man (Lester Steele) (31596) - Same.
- 17052 A Black Star Lines (Dowell-Williams) (1511-Montreal, July 3, 1924) - Millard Thomas and His Chicago Novelty Orch.
B Mose (Goslow-Sherman-Mitchell) (1508-Montreal, July 3, 1924) - Same.
- 17053 A Twee Twa Twa (Blues) (Fowler-Smith) (1524 - Montreal, July 10, 1924) - Millard Thomas and His Chicago Novelty Orch.
B Hard Luck Blues (Thomas - "Babe" Grice) (1522 - Montreal, July 10, 1924) - Same.
- 17054 A You'll Never Have No Luck By Quittin' Me (Spikes-Porter-Spikes) (31630) - Hazel Meyers and The Choo Choo Jazzers. (All spelling sic)
B Lonesome For That Man of Mine (Miley) (31631) - Same.
- 17055 A Strut Yo' Puddy (Williams) (31636) - Rosa Henderson and The Choo Choo Jazzers.
B Somebody's Doing What You Wouldn't Do (Jackson) (31637) - Same.
- 17056 Worryin' Blues () (1530-Montreal, July 31, 1924) - Millard G. Thomas and His Chicago Novelty Orch. Papa Will Be Gone () (1532-Montreal, July 31, 1924) - Same

We will continue in the next column with Ajax 17057. Missing masters, composer credits, identity of "A" and "B" sides, alternate takes, etc. are requested and details of any of those which we have listed as "Details unknown" are most urgently needed! Anyone having such information is asked to send it to us!

Label of the Month: Here's a real novelty of the early twenties. A triangular label, probably the only one of its kind. The label is Pan; it is green, white and gold. The background is green with the label name, maker's name and a triangular border in white. The titling is in gold. Only three Pan issues are known

(continued on page 19)

ARHOOIE MARCHES ON

Samuel Charters

ALEX MOORE - Arhoolie F1008

Whistling Alex Moore's Blues, Pretty Woman With A Sack Dress On, Rubber Tired Hack, You Say I Am A Bad Feller, From North Dallas To The East Side, Miss No-Good Weed, Black Eyed Peas and Hog Jowls, Boogie in the Barrel, Going Back to Froggy Bottom, July Boogie, West Exas Woman, Frisky Gal.

JOE TURNER, with Pete Johnson's Orchestra - Arhoolie R2004

Wine-O-Baby Boogie, B&O Blues, Rocket Boogie "88" (Pt. 1 & 2) Old Piney Brown's Gone, Baby, Won't You Marry Me, Skid Row Boogie, Christmas Date Boogie, Radar Blues, Tell Me Pretty Baby, Trouble Blues, Half Tight Boogie.

LOWELL FULSON - Arhoolie R2003

Western Union Blues, Lazy Woman Blues, River Blues (Pt. 1 & 2), I Walked All Night, Midnight and Day, Three O'Clock Blues, The Blues Is Killing Me, Did You Ever Feel Lucky, I'm Wild About You, Blues With A Feeling, Why Can't You Cry For Me, There Is A Time For Everything, Lowell Jumps One.

One of the most promising of the small labels of the last two or three years was the Arhoolie Label of Chris Strachwitz, in Berkeley, California, and he has continued to produce records which are interesting not only musically, but from the standpoint of production and design. He has extended his interests, however, from the field recording of blues and folk artists, and his newest releases include not only material which he has recorded in Texas with Alex Moore (and in another new release, with Lightning Hopkins) but also masters which he has purchased from other sources. Both the Lowell Fulson and the Joe Turner releases are taken from material on the old Swing Time label, which was active in Los Angeles in the late 1940's.

Alex Moore is known to collectors from his earlier releases on the Columbia and Decca race lists. He recorded for the Columbia 14000 series in Dallas in May and June of 1929, and one of the titles on his album for Arhoolie is the "West Texas Woman", a title he first used on his first release for Columbia, Co 14496-D. His later recordings of "Whistling Alex Moore's Blues" became his trademark, and he still plays it with all his old enthusiasm and ear piercing whistle. His voice has lost some of its authority, but there is still considerable energy in his playing. The music is in the Texas boogie-blues tradition, and Alex Moore is still one of its strong proponents.

Of the two releases from the Swing Time material the Lowell Fulson is much closer to the more earthy blues that have been the Arhoolie trademark. For ten of the fourteen tracks the accompaniment is by two guitars, Lowell and his brother Martin, and there is a sensitive feeling in both the singing and the instrumental solos. This is the young Lowell Fulson whose records sold widely and had a marked influence on many of the younger singers who have now become popular. He is another of the many Texas singers, and there are marked similarities between many of his songs and the blues of Lightning Hopkins. Both of them worked as accompanists for Texas Alexander, and this, as well as their growing up in the same part of the country, probably explains it. His voice lacks the variety of Lightnings, and the rhythm guitar of his brother Martin is unimaginative, but there is considerable feeling in many of the better numbers, like "Western Union Blues" or "I Walked All Night." One of the numbers with larger groups, "Why Can't You Cry For Me", includes the fine alto of Earl Brown.

The Joe Turner-Pete Johnson numbers come from the period of "jive" and rather thin rhythm and blues, and there is an almost condescending feeling to some of Turner's derivative material. The band, which includes both the young Art and Addison Farmer, is limited to conventional rhythmic figures, and even Johnson has little opportunity to stretch out as a soloist. There is, however, considerable energy in the performances, and someone looking for some background music for a late '40's styled party would find this release entirely satisfactory. There is certainly the feeling of the period in Turner's shouted vocals and the band's noisy response.

BLUES IN REVIEW

* * * * *

by Barry Hansen

HOWLIN' WOLF - Chess LP 1469

Shake for me; The red rooster; You'll be mine (U-11377); Who's been talking (8528); Wang-dang-doodle; Little baby (U-10913); Spoonful (10265); Going down slow (U-11380); Down in the bottom (U-10917); Back door man; Howlin' for my baby; Tell me (8529).

The Wolf's second Chess album is, like his first, composed of material earlier issued on Chess singles. This set brings the account up to date with material recorded from 1957 up to late 1961 or early 1962. These recordings are in general more polished less rough and spontaneous than his earlier ones; chants like SMOKE STACK LIGHTNING have given way to the carefully wrought (but often highly idiomatic) compositions of Willie Dixon. But the peerless physical and emotional power of his singing and playing remains, and it is most in evidence on those tracks which give the Wolf room to belt out a song in the old country way with his fine bottleneck guitar; especially successful are the slow blues, RED ROOSTER, and the riproaring DOWN IN THE BOTTOM. Several of the other more sophisticated tunes get comparatively lackluster performances, but there is an exception in SPOONFUL, in which the Wolf proves himself fully equal to a fairly subtle song; performances like this should give him a legitimate claim to being called a major jazz singer. He sings St. Louis Jimmy's classic GOIN' DOWN SLOW beautifully, but has somehow been induced to include a couple of frightful spoken interludes. The Wolf, as usual, is uneven, but nobody alive can top his best efforts, of which there are several on this LP.

FRANK FROST - Phillips 3578

P 421 CRAWLBACK (Frost)

P 423 JELLY ROLL KING (Frost) - 1

(Vocal (-1) with harmonica, el. guitars and drums).

Sam Phillips, the most imaginative and successful of all the Southern "record men", is back in the blues business again after a long absence, and he has a real winner in this new disc by Frank Frost. Frost's singing style is a bit like Lightnin' Slim's, but with a more natural emotional ring to it instead of the mask of self-pity that shows through "po' Lightnin's" recent work. On JELLY ROLL KING Frost does a very moving job on a kind of eulogy for a fabulous "Cobra Joe"; the lyrics are a good deal less trite than is usual these days, and any suggestion of maudlinity is dispelled by the brisk tempo. The band's bright sound carries over to the idiomatic instrumental on the overside. A fine record well worth fighting the present 45 rpm distribution methods to obtain. (Incidentally, the full name of the label is "Sam C. Phillips International Corp." of Memphis, not to be confused with the international Philips label whose US operation is based in Chicago).

MUDDY WATERS Chess 1765

10293 TIGER IN YOUR TANK (W. Dixon)

10295 MEANEST WOMAN (M. Morganfield - 1)

Vocal with harmonica - (-1 only), el. g., piano, bass & drums

Muddy, quite erratic on records lately, has a winner for a change with this coupling. On these two sides he is at his best, singing intensely but never lapsing into bathos, doing good material without gimmicks. His studio disc of TIGER is a vast improvement over his clumsy Newport Festival performance (LP 1449). Here Muddy's singing is solid and virile, backed by some spectacularly vivid guitar and an irrepressible drummer for a much more cohesive sound than the band had at Newport. MEANEST WOMAN is definitely a "B" side, but Muddy does this routine blues with enough sincerity and gusto to make a very worthwhile piece of it.

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

CHICAGO AND ALL THOSE BANDS

During the past year it has seemed that every time I learn the personnel of a Chicago orchestra for Inquiring Reader, he asks for two more.

The game is not an unpleasant one, but it is time consuming. Sometimes a dozen phone calls or an interview will solve the question; but more often it is necessary to spend a couple of hours at the Union office or the library. My days are becoming too short - from now on I depend solely on the winds and the forces of gravity to turn up such information. So if I don't write a reply, wait for the wind to change and the R.R. staff to dig out from under the sheaf already in their hands.

In the early 30's Chicago radio studios had as regulars the jazzmen: Whitey Berquist, Bill Krenz and Bill Moss, pianists (Moss now a disc jockey); trumpeters Herb Carlin and Ralph Martiere; guitar Allen R uss; drummers Bobby Christian and Roy Knapp; trombonist Johnny Carsella; and reedman Joe Mangano. Trumpeter Don Lindley who died from lung cancer in the Evanston Hospital on March 7, 1961 was both a pianist and hornman, although among discophiles he is known exclusively as a sensational horn. In later years his arranging and composing came to the fore. One of the bands he directed on Chicago TV consisted of strings, reed and rhythm. Lindley started in Chicago radio with Goldkette on WGN in February, 1930 in a band which had the soloists Larry Gomar, xylophone, Al Nilsson, piano and Bill Herring, trombone.

The Paul Ash band on the stage of the Oriental Theater in the late 20's had a fairly stable personnel. On Friday, April 27, 1928 the band consisted of Art Layfield, drummer, contractor and manager; Harry Hoffman, Koby Sirinski and Harry Struble, violins, (Struble was librarian); Maurice Feiler and Howard Grantham, cellists; Phil Wing and Matt Hayes, saxes (Wing did some arranging); John Valentine and "Judd" John Linn (Ray's father) trumpets; Mike Durso and Roscoe Lantz, trombones; Julian Davidson, banjo; Hank Winston; piano; and Pierre Olker, tuba.

The Russo-Fiorito band broadcast thru WIBO from the bandstand at the Aragon Ballroom on July 21, 1926 with Russo, violin and Fiorito on piano, Frank Papile, accordion; Carroll Martin and Roy Maxon, trombones; Geo. "Jug" Jornerberg and Fred Hulmes, trumpet; Dick Johnson, Clayton Naset and Dom Mangano (Joe's brother) reeds; Jack Wuerl, sax, banjo, violin; Mark Fisher, banjo and entertainer; Ralph Walker, tuba; and Charles Puchta, drums. It was probably only a few weeks or months earlier that Nick Lucas had been playing banjo and Victor Young, violin with this band; and shortly prior Roy Maxon replaced Al Mathews on trombone. The latter personnel was probably the one which opened the Aragon. The band moved down to the Aragon from a long term at the Edgewater Beach Hotel where Frank Quartell had been their trumpeter. Succeeding bands into the Aragon were the local Al Morrie - or was it Morey? - (Maurie Alschwang) and then Wayne King bands. This became King's home office for the next 5 or 6 years.

From the dates of records issued it can ultimately be deduced whether these are the personnels on the many records made by the aforementioned Chicago dance bands.

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WHITEY KAUFMAN
and his Victor recording orchestra

bands of yesterday

Help us identify the personnel

Photo Research

PHOTO NO. 4 (IN THIS SERIES)

WHITEY KAUFMAN ORCHESTRA (ca. 1927)

Is that RED NICHOLS seated on the extreme left?!

IDENTIFICATION STILL NEEDED FOR BAND PHOTOS

APPEARING IN LAST ISSUE, No. 47 (See Page 12)

PHOTO NO. 1 HUSK O'HARE BAUD ca. 1929

PHOTO NO. 2 BOB ZIEGEL'S ORCH. ca. 1928

PHOTO NO. 3 THE RADIOLIANS ca. 1925

Just A Few Left:

THE ROCK 'N' ROLL RHYTHM 'N' BLUES SCRAPBOOK
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50 pages loaded with rare photos and tinnies
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A musical instrument as you well know is a delicate thing and it doesn't take much to mar its beauty or put it out of commission. Dropping it or banging it is all it takes to put a dent into it or even worse bend a key or a valve, which will then of course render it useless. For example, take a saxophone, clarinet or a trumpet of which the professional model will run a musician anywhere from \$150 to \$300 depending on what model he purchases and where he buys it. Naturally being a fair sized investment, he will give it the best care possible especially if he depends on music for a living be it daily or just weekends. But as careful as he tries to be, accidents do happen and he finds that he must bring his instrument to a repairman. When this happens, it is of the utmost important that the work be done by a competent repairman of both experience and reputation. This also applies true when the instrument becomes "old and tired" and it needs a new lacquer job or new pads or springs. Again the importance of a good repairman cannot be ignored, which brings me to the subject of Knobby. The old saying "Experience is the best teacher" certainly holds true for this guy because Knobby has almost twenty years of repairing behind him and he can boast of having some of the best names in jazz among his customers. The name Knobby was given to him as a kid by his friends on the East Side of Manhattan where he was born, because everytime his father took him for a haircut, he would always instruct the barber to cut it close to the top of the head, hence the name. His real name is Armando Langfordo, which he later changed to Armand K. Langford but to his many customers, his many friends and even to his wife, he's known as Knobby. Music was always a part of Knobby's life, and while in high school, he played trumpet in the school dance band. At the age of 17 he began to learn the instrument repair business under Domenick Callicho and was with him seven years. He later worked with various other music companies specializing in repairing band instruments. After gathering the experience and knowledge he needed to carry on, he opened his own shop in Henry Adlers' Music Shop at 136 West 46th St. around 1952. Since he was already well known from working in other repair shops, it didn't take long for Knobby to acquire a clientele of customers many of whom already knew him from previous business dealings, and who in turn passed the word around to other musicians. Today finds Knobby well entrenched in the instrument repair business with a fine reputation for doing excellent work. His long list of customers include Bobby Hackett (who himself told me Knobby does all my repair work) Hal Singer, Bobby Sherwood, Lamar Wright, Wingy Mannone, Clyde McCoy, Sharkey Bonano and has also worked on the horns of Dizzy Gillespie, Charlie Shavers, Wild Bill Davison and the Lombardo brothers. Knobby also does repair work for

the U. S. Army bands and the Board of Education. I met Knobby about two years ago and we have been steadfast friends ever since. Those who know him will tell you of his wittiness, his love for telling jokes, his singing while he works and the good heart that he has. He's a good cat, and as long as you have repairmen like Knobby, musicians will always have good horns to blow.

MIKE ZACCAGNINO

"WHERE ARE THEY?"

by Frank Kelly

If you've wondered what happened to PHIL BAKER--the accordionist who once teamed with a fiddler named BEN BERNIE, did GOBS on vodvil, waxed records and got rich M. C. ing the old \$64. Question chain radio show, etc., is a successful businessman in Copenhagen, Denmark where he is wed to a Danish lass. LEE KONITZ, who played fine solo alto sax with CLAUDE THORNHILL, Stan Kenton, Jerry Wald, etc. has been teaching sax in 'Frisco--and for the Summer is playing with Nince Guaraldi's Jazz combo at the Trident Club -- which is owned by the Kingston Trio--at Sausalito, Calif. Fran Rehak, ex-of Woody Herman - Urbie Green & Bobby Byrne -- the 40s loader comprises the Tram teams on the Perry Como TV shows. Rehak also appears on CBS radio jazz shows from the NYC studios. JIMMY WALLINGTON, Eddie Cantor's old side kick announcer years ago -- who later settled in H'wood, now is back in NYC's NBC studios speling news, weather & commercials.

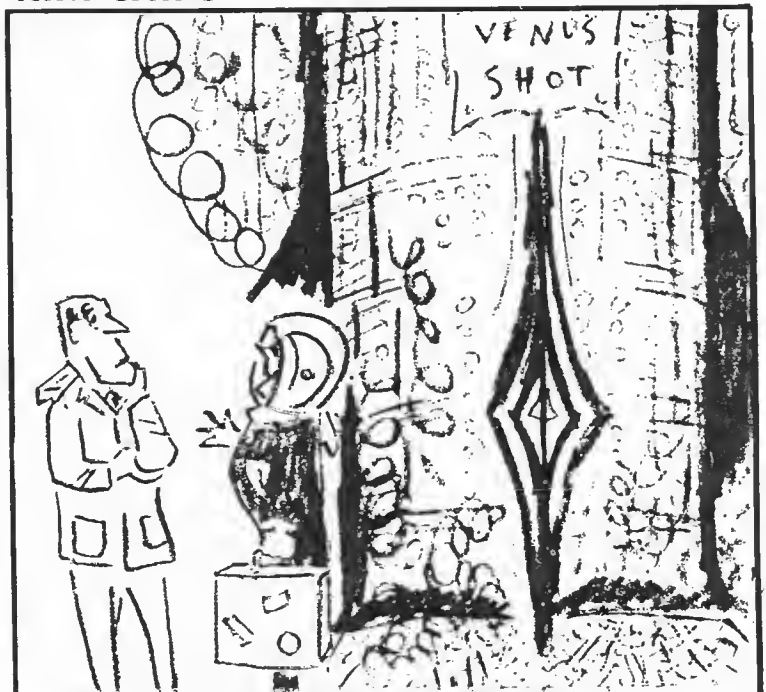
BILL LAWRENCE, who used to be a featured singer on the old Arthur Godfrey broadcasts currently sings in the Chicago area. When not playing Banjo at the N. Y. Gaslite Club--Karl Kress plays Guitar on the Tonite TV show. Sometimes ALLAN REUSS--the old Goodman Guitarist plays that show--also Ed Satranski--the old Kenton, Barnet, Goodman, Miff Molc bass player--HYMIE SCHERTZER--ex Goodman lead alto--Jimmy Maxwell--ex-Goodman Trumpeter- Clark Terry, & others play with SKITCH HENDERSON's TONITE Show over NBC TV. JACK EAGLE & FRANK MANN, who blew Tpt. with BOYD RAEBURN, JOSE CURBELLO, etc. nowadays have a comedy team that plays the NYC Copa, etc.

JOE RHOADES, bass with the Garber-Davis ork. writes radio TV Jingles for the NYC adv. agencies.

'TWEET' HOGAN, who had a popular broadcasting band from Chicago's best spots - nowadays is a booker, and talent promoter in the Windy City.

RIM CHIPS

Harvie



"Would you mind if I spent a few hours record hunting before I come back?"

- GEORGE KAY -
SUPERIOR CATALOG - PART 8
continued from ISSUE 47

What was once considered an extremely rare catalog, information-wise, SUPERIOR shall now become as well-known as our most common record labels, in fact even more so. MR. GEORGE KAY, the noted Gennett scholar, has given us permission to reproduce for RR a portion of a fabulous Gennett ledger in his possession which contains all that is to be known of the Superior label. After much deliberation we decided on the format for transcribing the ledger sheets. Mr. Ann Danberg Charney helped immeasurably with the layout and the typing. Here is an example of our format including a typical record entry

2836 GN17292 Got Them Drunken Blues (Vocal With Guitar & Harmonica Acc.) BILL COX, CLYDE ASHLEY. (Bill Cox-Pay Julia Cox)
2836 GE18563 The Hand Car Yodel (Vocal With Yodel) (Guitar Acc.) CLYDE ASHLEY (Bill Cox-Pay Julia Cox) Apr. 30, 1931-Oct. 31, 1932:235v

A - Title

1. 2836 refers to the Superior catalog number.

2. GN 17292 is the Laboratory (master) number. As far as we know this number never appears on the Superior label or wax.

2813 N17961 All Will Be Well When The Night Is Past, JAMES HORTON & FAMILY. (E.R. Nance Family)
2813 N17958 Sweet Freedom (Sacred Vocal) JAMES HORTON & FAMILY. (E.R. Nance Family) Apr.30-July 31,1932:97

2814 GN17473A Train's A Comin' (Spiritual) DEEP RIVER PLANTATION SINGERS. (V.S. Brown)
2814 GN17470A Joshua Fit de Battle of Jericho (Spiritual) DEEP RIVER PLANTATION SINGERS. (V.S.Brown) Apr.30-July 31,1932:83

2815 N18450 Rhymes (Popular Vocal) Sarony, HAPPY JOE HILL. (Contract Rec'd Harold J. Leslie)
2815 N18452 I Could Expect It From Anyone But You, Hoffman-Goodhart-Nelson, HAPPY JOE HILL. (Contract Rec'd Harold J. Leslie) May 31,1932-July 31,1932:42

2816 N18363 Waltz of the Dreamers (Popular Vocal) Neiburg & Myerow, JIMMY AGUE OF WHK. (Contract Rec'd Jimmy-Ague Nicholas G. Troils)
2816 N18364 Wanted (Someone To Love) (Popular Vocal) Merriman and Riggs, JIMMY AGUE OF WHK. (Jimmy-Ague Nicholas G. Troils) May 31-Aug.31,1932:60

2817 GE13651 Clarinet Marmalade (Fox Trot) LITTLE'S COLLEGIANS. ()
2817 GE13652B Riverboat Shuffle (Fox Trot) Voynow-Garnichael-Mills, LITTLE'S COLLEGIANS. () May 31-July 31,1932:73

2818 N17059E Tin Roof Blues (Fox Trot) SPEED WILLIAM'S ORCHESTRA. (Contract Rec'd Wingy Mannone's Orch.)
2818 GS16951 Tar Paper Stomp (Fox Trot) Wingy Mannone, SPEED WILLIAM'S ORCH. (Wingy Mannone's Orch.) May 31-July 31,1932:68

2819 N18177 Peach Picking Time In Georgia (Vocal) Layne and McMichin, SLIM LAKE. (Bert Layne, Johnny Barfield, Hoyt Bryant)
2819 N18176 Yum Yum Blues (Vocal) Bryant, SLIM LAKE. (Bert Layne, Johnny Barfield, Hoyt Bryant) May 31-July 31,1932:167

2820 N18445 Stranded (Black Face Comedy) SAM AND WILLIE. (W.E.Townley)
2820 N18446 Report on the Party (Black Face Comedy) SAM AND WILLIE. (W.E.Townley) May 31-July 31,1932:64

2821 N18169 Step Lively (Barn Dance) JIMMIE JOHNSON'S STRING BAND. (Jimmy Johnson)
2821 N18170 Washington Quadrille (Barn Dance) JIMMIE JOHNSON'S STRING BAND. (Jimmy Johnson) May 31-June 30,1932:64

2822 N18335 Take Me Home To My Mother (Vocal) George Edgin, SAM WEBER. (George W. Edgin)
2822 N18332A My Ozark Mountain Home (Vocal) George Edgin, SAM WEBER. (George W. Edgin) May 31-July 31,1932:94

2823 N18086 The Longest Train I Ever Saw (Vocal Duet) BURTON & BODINE. (Howard Keesee Loy Bodine)
2823 N18087 Little Bunch of Roses (Vocal Duet) BURTON & BODINE. (Howard Keesee, Loy Bodine) May 31-Aug.31,1932:110

2824 N18192 The Old Tobacco Mill (Comic Vocal) DAN MARTIN. (Dempsey Jones)
2824 N18193 The Cross Eyed Butcher (Comic Vocal) DAN MARTIN. (Dempsey Jones) May 31-Aug.31,1932:118

2825 N18070 Jesus Keep Me Near The Fountain, Merritt Smith, JACK & JIM BURBANK. (Merritt Smith, Leo Boswell)
2825 N18069 Oh Mary Don't You Weep (Sacred Vocal Duet) JACK & JIM BURBANK. (Merritt Smith, Leo Boswell) May 31-Aug.31,1932:78

2826 GN17558 Good Hearted Woman (Vocal Blues) Mae Glover, ALBERTA WASHBURN. (James Park, Charles O'Neil, Mae Glover)
2826 GN17551B Hoboken Prison Blues (Vocal Blues) Mae Glover, ALBERTA WASHBURN. (James Park, Charles O'Neil, Mae Glover) May 31-July 31,1932:57

2827 N18220 Hard Time Blues (Vocal Blues) Scrappier Blackwell, SCRAPPER BLACKWELL. (Scrappier Blackwell)
2827 N18216 Rambling Blues (Vocal Blues) Scrappier Blackwell, SCRAPPER BLACKWELL. (Scrappier Blackwell) May 31-Aug.31,1932:91

2828 GEX2930 Blue Danube (Waltz) (Pipe Organ) Strauss, EDWARD J. FEIMER. (None)
2828 GEX2931 Over The Waves (Waltz) (Pipe Organ) Rosas, EDWARD J. FEIMER. (None) June 30-July 31,1932:23

3. Get Them Drunken Blues (Vocal With Guitar & Harmonica Acc.) Bill Cox are the title, instrumentation and composer credits respectively.

4. CLYDE ASHLEY in upper case is the performer credits appearing on the Superior label.

5. (Bill Cox-pay Julia Cox) is the performer royalties category. This entry often gives away the identity of pseudonym which was a common practice of Superior to mask the actual performer. In this case there is little doubt that CLYDE ASHLEY was a bogus nomen for the well-known Bill Cox.

The same procedure refers to the B title, 'The Hand Car Yodel' except for the portion immediately following the performer royalties.

6. Apr. 30, 1931-Oct. 31, 1932:235v indicates the first and last dates, "Shipped for Month", and the number immediately following the colon: is the total amount shipped.

2829 GE15276B Hard Luck (Fox Trot) Al Thew, GEO. DREW & HIS ORCH. (Floyd Mills)
2829 GE15277B Chicago Rhythm (Fox Trot) Grossman-Kanter-Smith, GEO.DREW & HIS ORCH. (Floyd Mills) June 30-July 31,1932:19

2830 GEX2883A Dirty Hot (Fox Trot-Voc.Chorus) Ernie Golden, KARL SHERRMAN & HIS ORCH. (None)
2830 GEX2853A Mama (Novelty Fox Trot-Voc.Chorus) Nelson, TED WILLIAMS & HIS ORCH. (None) June 30-July 31,1932:35

2831 N18244A Memories That Haunt Me (Vocal with Yodel) Ball & Carlisle, JIMMY BOONE. (Wilbur Ball)
2831 N18001B The Cowboy Song (Vocal with Yodel) Ball & Carlisle, JIMMY BOONE. (Wilbur Ball) June 30-July 31,1932:62

2832 N18196 Jack and May (Vocal) DAN MARTIN. (Dempsey Jones)
2832 N18194 I Wonder Why Nobody Cares For Me (Vocal) Dempsey Jones, DAN MARTIN. (Dempsey Jones) June 30-July 31,1932:39

2833 GN17935 I Found You Among The Roses (Vocal) Bill Cox, CLYDE ASHLEY. (Bill Cox Pay Julia Cox)
2833 GN17933 In 1992 (Vocal) CLYDE ASHLEY. (Bill Cox-Pay Julia Cox) June 30-July 31,1932:55

2834 N17868B He Just Makes Us Willing (Sacred Vocal) JEPSEN & DONALDSON. (Helen Jepsen)
2834 N17869 Jesus Has Lifted Me (Sacred Vocal) JEPSEN & DONALDSON. (Helen Jepsen) June 30-July 31,1932:45

2835 N18114 Take Those Mountains Out of My Way (Pop.Voc.Duet) Raskin-Hill-Brown, REYNOLDS & ROBINSON. (Contract Rec'd Tommie Reynolds)
2835 N18116A There's A Little Box of Pine on the 7:29, Ettlinger-Brown-Lee, REYNOLDS & ROBINSON. (Contract Rec'd Tommie Reynolds) June 30,1932:25

2836 N18386 Brown Skin Shuffle (Instr.) HUNTER BROTHERS. (None)
2836 N18387 Stove Pipe Stomp (Instr.) HUNTER BROTHERS. (None) June 30-Aug.31,1932:40

2837 N18382 Worried In Mind Blues (Vocal Blues) Bill Johnson, SLIM HUNTER. (None)
2837 N18385A Big Bill Blues (Vocal Blues) Bill Johnson, SLIM HUNTER. (None) June 30-July 31,1932:81

2838 GE16260 Pig Angle (Guitar & Fiddle) MOSS & LONG. (Byrd-Meere Cancelled C.H. Green)
2838 GE16259 Cincinnati Rag (Guitar & Fiddle) MOSS & LONG. (Byrd-Meere Cancelled C.H.Green) June 30-July 31,1932:51

2839 N18130 Sweet Florine (Vocal) Bert Layne, JOHNNY MILLER. (Bert Layne, Johnny Barfield, Hoyt Bryant)
2839 N18181 Highway Hobo (Vocal) Johnny Barfield, JOHNNY MILLER. (Bert Layne, Johnny Barfield, Hoyt Bryant) June 30-July 31,1932:47

DO FINISH TO THE SUPERIOR JOB. Amen!

Part 1 Issue 37; Part 2 Issue 38; Part 3 Issue 39; Part 4 Issue 41;
Part 5 Issue 42; Part 6 (sic) (This should be Part 6, Issue 43); Part 6 (sic)
(This should be Part 7, Issue 47); Part 8, this issue 48..TIF END..

The End



A VEDDY MEDDY CHRISTMAS
AND A
JOLLY WELL 'APPY NEW YEAR

Well, I didn't see Pops anymore until the early 40's when I was working over in Columbus, Ohio, in a show for the American Legion. Pops was playing a dance on the outskirts of Columbus and he had heard that Billy and I (we head our own act, then) had a show there. Do you know!! that he went out of his way to come say hello to us. What a gentleman!

Oh, yes, I would like to say something about Louie's wife, Lucille. When I first met Lucille I thought she was one of the prettiest kids I had ever seen, and she was so pure, just like a baby doll. Pops, Lucille, Billy and myself spent many enjoyable evenings together. We would buy any type of refreshments that we desired. Then we would jump in the old Packard and take off for Long Island. We didn't care about the time as long as we were back in time for the next day's performances. Wonderful memories!

The years passed and the next time I saw Pops was when he was playing Freedomland in 1961 here in New York. I tipped in on him again. Although many years had passed since we saw each other, it would have appeared to you that we had been seeing each other frequently. He gave me such a warm welcome. I saw the years flash way back to 1929. There was the same old Pops. Head no bigger or no smaller. He greeted me with "How you doin' baby!" Jack and Jean Bradley, great Armstrong admirers, and Lenny Kunstadt who has heard about every Armstrong recording were with me and we went into Pops dressing room. Following Pops, like the Pied Piper of Hamelin, were a line of kids seeking autographs. Although Pops was a bit beat from his show, he still sported that big smile, satisfying every kid with his autographed picture. Jack Bradley pulled out his camera and flickety flick he must have made a 1/2 dozen shots of Pops and myself. One of them is on the front of this magazine. Bravo! Jack.

In closing, I would like to say that money and success need not go to everybody's head. And Pops has set an example. He loves everybody. Poor and rich. Young and old. White, green, red, blue, grey, or black.

BEHIND THE COBWEBS (Contd.)

to research group, Record Research Association (the "Syndicate") at this writing. Your columnist owns 2001 and 2009 while the the illustrated 2003 is in the collection of Perry Armagnac. Here are the details of the three presently known Pan issues: Pan 2001-Souvenir (41013)/Berceuse (41014), Violin solos by Vera Barstow (By aural comparison, 41013 is the same as the same title with a different number, 14017, but credited to the same Artist on Lyric 8202); Pan 2003 - Tosca, Vissi D'Arte (41041) by Mme. Fonariova /La Boheme, Adieu de Mimi (41042) by Mme. Genie Fonariova; Pan 2009 - El Capitan (12068-2)/Washington Post (12071-2), both by Military Band (The same coupling and masters, with credit to Lyric Military Band, is to be found on Lyric 4801). 41041 and 41042 appear on Arto 3052 and 3046 respectively with the same artist credit as on Pan 2003. These masters are "Jones" masters, recorded by Earl W. Jones in a 2000 series, Lyric's 12000 and 14000 series and Jones' own 41000 series, and often appear with numbers of one series on one label and another series on still another label. Thus the case above of "Souvenir" appearing on Lyric with a Lyric 14000 series number and on Pan with a Jones 41000 series one. Probable date for these Pan issues is 1920, based on the fact that known "pop" tunes with nearby masters are 1920 tunes. Source of the material, rather than from Lyric or Arto, could have been direct from Jones; who supplied the other labels as well. Data for other Pan issues is requested as well as any other facts about Pan Phonograph Co.



Plaza 5000 series: We continue to list masters in this series, giving master number, tune title, artist credit and the label and catalog number from which the data were obtained. We are asking YOU to fill in our blanks, if you can! See the introduction of this series in the July 1961 issue (Number 36) for details. See each column from then on for the listings. We continue the listing this time with master 5268. (SEE Page 18)

That about exhausts the space for this time. The Perfect catalog will be in either the next issue or the following one according to the editors, so please be patient! We appreciate your interest in this project and are very happy to be able to announce that it is finally about to appear! Until next time, Merry Christmas and a Happy New Year to all.



YE OLD SYNDICATE MEETING - RECENT, SUMMER 1962
FRONT ROW (left to right): DICK HOLBROOK, CARL KENDZIORA, LEN KUNSTADT, BOB COLTON, WALTER C. ALLEN, BOB MANTLER and PAUL CHAROSH.

REAR ROW (left to right): PERRY ARMAGNAC, HAL FLAKSER, DICK DUPAGE, WOODY BACKENSTO, FRANK KELLY and MIKE ZACCAGNINO

-PHOTO BY JACK BRADLEY

HELEN MORGAN ON RECORDS (Contd.)

During the early war years, Victor assembled a group of her best sides and issued them on a 10-in. 78 r.p.m. album (P-102).

On Victor Red Seal LP LCT-1112 is to be found Helen's original recording of BILL. It is a fascinating LP called A TREASURY OF IMMORTAL PERFORMANCES and the artists include Helen Kane, Sophie Tucker, Gloria Swanson, Marlene Dietrich, Nora Bayes and Jack Norworth, Maurice Chevalier, Fanny Brice, Caruso, DeWolf Hopper, Will Rogers and John Barrymore. Unfortunately, it has been a collector's item for about a decade now, very hard to run down but well worth the effort. In the mid-fifties Victor's X label, long since discontinued, issued album LVA-1006 made up of one side of FANNY BRICE and the other, HELEN MORGAN. Why they chose to divide one album between the two is a mystery, since either star is well worth a whole LP. Helen's selections were BODY AND SOUL, CAN'T HELP LOVIN' DAT MAN, MEAN TO ME, FRANKIE AND JOHNNY, WHY WAS I BORN and SOMETHING TO REMEMBER YOU BY. Incidentally, as you are probably aware, Fanny's platter output was distressingly meager, and consisted of less than twenty sides. First came MY MAN and SECOND-HAND ROSE, her smashes from the FOLLIES OF 1921; four of her comedy numbers of about the same vintage, then nothing until a new version of MY MAN for the 1929 film of that name. There were two other good songs from the same film, I'D RATHER BE BLUE and IF YOU WANT THE RAINBOW, done by Fanny on VL 21815. These and one or two others represented the dismayingly small record repertoire of one of the greatest artists of this century.

The only available example of HELEN MORGAN's torchings, to my knowledge, is on AUDIO RARITIES No. 2330, which includes presumably whatever they could get hold of of both the VICTOR and BRUNSWICK selections, as some are good and others are not, and there are more than the usual surface-noise reproductions that reissues of old records sometimes have. But for Morgan fans who may be lacking some of them, and for those anxious to have a Morgan selection as representative of her era, this is worth having.

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